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General

THE GOTHENBURG ART GALLERY

1956

# A CENTURY OF PHOTOGRAPHY

## THE GERNSHEIM COLLECTION

28 G. GOTHENBURG: Konstmuseum

# A CENTURY OF PHOTOGRAPHY

## NIÉPCE TO MOHOLY-NAGY

*from the Gernsheim Collection*

THE GOTHENBURG ART GALLERY

APRIL—MAY, 1956

On the cover:

14. The world's first photograph, 1826, by *Niépce*

GÖTEBORG 1956
ELANDERS BOKTRYCKERI AKTIEBOLAG

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Everybody who has studied photographic problems or occupied himself with the history of photography must have come across the name of the team Helmut and Alison Gernsheim. In a series of historical and scholarly works and monographs they have published their researches, and photographs from their magnificent photographic collection which they have built up during the last decade. The collection comprises photographs, MSS., books and apparatus, from the first photograph made by Nicéphore Niépce in 1826 right up to modern times. Furthermore, books concerning discoveries important for the prehistory of photography. The great importance of the Gernsheim Collection became clear when, in 1951, it was exhibited in the Victoria & Albert Museum, London. Since then selections from it have been shown in various art galleries of England, in the Museum of Modern Art in New York, and art galleries in Rome, Florence, Bologna, Milan, and Lucerne.

The plans for exhibiting the collection, or rather parts of it, in Sweden have been discussed several times during the past few years. It must be of great interest not only to photographers but also to all those who are interested in questions concerning the relations between photography and other artistic activities during the last hundred years.

It is with great pleasure that we open the Art Gallery for this collection and we hope it will interest a vast number of visitors not only from Gothenburg but from the whole of our country.

Gothenburg, April 1956

*ALFRED WESTHOLM*

## FOREWORD

There is no language so universal as photography, but it can mean different things to different people. Some regard it as a technique, others value its never-ending applications to science, industry, and visual education, others again regard it as the historian of our time; but to the largest number of camera users photography is a means of making pictures. It is this latter aspect which was uppermost in the minds of 19th century photographers, for whom it was a new art, and so quite naturally their pictures are an expression of their belief in photography as an art form, which some critics accept and others reject, but which no one who sees this exhibition will, we are sure, fail to respect.

Photography brought about an entirely new way of depicting the world around us. Some photographers remained true to their realistic medium and the limitations it imposed; others made misguided attempts to rival painting. The influence was by no means one-sided, for artists in their turn frequently emulated photographic detail, and abandoned the classic rules of composition for the much freer composition and novel viewpoints which they became accustomed to in photographs.

No survey of the first hundred years of photographic picture making would be complete if it ignored such fields as stereoscopic photography, and the carte-de-visite. For many of these apparently insignificant pictures are really little gems of social documentation; and since scale is an important factor in art appreciation, enlarged reproductions are shown of these.

Each year an increasing number of photographically illustrated books is published: to many visitors, their forerunners before the days of photo-mechanical printing, in which actual photographs were stuck on the text pages by hand, will come as a surprise. As in the graphic arts, many creative minds were especially attracted to book illustration, and the best work of several photographers was done in this field.

Some of the classics of photography will be familiar from reproductions, but the work of most of the photographers will be seen for the first time in Sweden. May this exhibition serve to extend the high appreciation that exists in Sweden for modern photography, to its past achievements, which have hitherto received comparatively little attention.

March 1956 *Helmut and Alison Gernsheim*

## MILESTONES ON THE ROAD TO PHOTOGRAPHY

1. *Gemma Frisius.* "De radio astronomico et geometrico liber". Ist edition, Antwerp and Louvain, 1545. Contains the first published illustration of the *camera obscura* — until about 1650 literally a dark room in a house, with a tiny opening in the window-shutter by means of which solar eclipses, landscapes, or street-scenes could be observed projected on the opposite wall of the room, or on a white screen.
2. *Girolamo Cardano.* "De subtilitate libri xxi". Basle, 1560. In the first edition, Nürnberg 1550, Cardano describes for the first time a *camera obscura* with a bi-convex lens fitted in the hole — a great improvement, giving brighter and sharper images.
3. *Giovanni Battista Porta.* "Magiae Naturalis libri iv". Cologne, 1562. Porta's book, first published in Naples in 1558, contains a lengthy dissertation on the *camera obscura* and its various applications, especially for artists. It widely disseminated the knowledge of the instrument, and Porta has therefore often been mistakenly credited with its invention.
4. *Daniel Barbaro.* "La Pratica della Perspettiva". Venice, 1569. Barbaro sharpened the *camera obscura* image by the addition of a diaphragm behind the lens.
5. *Athanasius Kircher.* "Ars Magna Lucis et Umbrae". First edition, Rome, 1646. Kircher illustrates a transportable *camera obscura* set up in the open air to facilitate the sketching of landscapes.
6. *Sir Henry Wotton.* "Reliquiae Wottonianae". First edition, London, 1651. First describes a portable tent *camera obscura,*

used by the astronomer Johann Kepler for topographical sketches in 1620.

7. *Johann Zahn.* "Oculus Artificialis Teledioptricus". First edition, Würzburg, 1685—86. Zahn was the first person to illustrate and describe in great detail the small portable box *camera obscura* and the reflex type — the direct forerunners of the photographic camera.

8. *Johann Heinrich Schulze.* "Scotophorus pro Phosphoro Inventus". Nürnberg, 1727. First description of producing images by the action of light (on carbonate of silver). Though these were merely letters produced by cut-out paper stencils, from Schulze stems the whole genealogical tree of photochemistry, which, combined with the *camera obscura*, produced photography 100 years later.

9. *Carl Wilhelm Scheele.* "Chemical observations and experiments on air and fire". London, 1780. (First edition Upsala and Leipzig, 1777). Scheele gives the results of experiments showing that the violet rays of the solar spectrum have a stronger darkening effect on chloride of silver than the other rays. This fact was a fault in photography until the introduction of panchromatic emulsions in 1904, since it rendered impossible the correct translation of the colours of nature into black-and-white tone-values.

10. *Thomas Wedgwood and Sir Humphry Davy.* "An account of a method of copying paintings-upon-glass and of making profiles by the agency of light upon nitrate of silver". London, 1802. The first conscious attempt at photography, without, however, succeeding in fixing the images permanently.

11. *Sir John Herschel.* "On the Hyposulphurous Acid and its Compounds". Edinburgh, 1819. In this paper the famous astronomer published his discovery of the property of the hyposulphides as solvents for silver salts, which was to become of the greatest importance in photography; and hyposulphite of soda is still the most widely used photographic fixing agent.

## THE INVENTORS OF PHOTOGRAPHY

*Joseph Nicéphore Niépce,* 1765—1833.

French landowner and amateur scientist. Inventor of photography and photo-etching which he called "Heliography". Experimented with photography from 1816 on, and took the world's first photograph from nature in 1826. Combined with L. J. M. Daguerre in December 1829, with a view to improving the process.

12. *Portrait of Niépce* by C. Laguiche, c. 1800.
13. *"Notice sur l'Héliographie".* The first paper on photography. Memoir in Niépce's handwriting, dated 8 December 1827, which he submitted together with No. 14, 15, and other specimens, to the Royal Society, London, in the hope of obtaining their patronage for his invention.
14. *The world's first photograph,* 1826. Taken from the window of Niepce's workroom at his estate Gras, near Châlon-sur-Saône, on a pewter plate coated with bitumen. Brought to London by Niépce in 1827.

14a. The modern reproduction will assist the visitor in discerning the image, and in particular to observe that the exposure of 8 hours caused the sun to shine on both sides of the courtyard.

15. *Photo-etching* of Cardinal d'Amboise, Minister of Louis XII. Print pulled in February 1827 from a photo-etched pewter plate, 1826. Obtained by superposition of an engraving, and without any assistance from engraving tools. This was Niépce's most successful photo-etching.

*L. J. M. Daguerre,* 1787—1851.

French artist, inventor of the Diorama and of the first practicable process of photography — the daguerreotype, which was an extension of Niépce's process.

16. *Portrait of Daguerre* from a daguerreotype by E. Thiesson, 1844.
17. *Broadsheet concerning Daguerre's Diorama,* c. 1825. By painting on both sides of semi-transparent material, and

skilful lighting from in front and behind, Daguerre created scenes with a remarkable illusion of reality.

18. *Autograph letter* from Daguerre to M. Degascq, 1 July 1839, regarding the winding-up of the Paris Diorama, which had been destroyed by fire on 8 March.
19. *Daguerreotype by Daguerre* of the Ile de la Cité, Paris, 1838—39.
20. "Rapport de M. Arago sur le Daguerréotype". The official announcement to the world of the daguerreotype process at the Académie des Sciences, Paris, 19 August 1839 — the official birthday of photography.
21. *L. J. M. Daguerre,* "Historique et description des procédés du Daguerréotype et du Diorama", Paris, 1839.
22. First English translation of No. 21. London, 1839.
23. First Spanish edition of No. 21. Madrid, 1839.
24. First Italian edition of No. 21 (in French language). Genoa, 1839.
25. Earliest Italian publication on photography. Bologna, 1839. Contains descriptions of Niépce's, Daguerre's and Fox Talbot's processes.

*William Henry Fox Talbot,* 1800—1877.

English aristocrat and amateur scientist, inventor of Photogenic Drawing (published 1839) and the Calotype process (patented 1841) — the positive/negative principle on which modern photography is based. Talbot was also a pioneer in photo-mechanical reproduction with his Photoglyphic Engraving process, 1858.

26. *Portrait of Fox Talbot* from a daguerreotype by A. Claudet, 1844.
27. *"Some account of the art of Photogenic Drawing,* or the process by which natural objects may be made to delineate themselves without the aid of the artist's pencil". London, 1839.
28. Fox Talbot's communication of 5 February 1841 to the Royal Society announcing his invention of the Calotype.
29. Photogenic Drawing of an engraving. c. 1841.

30. Photogenic Drawing of lace, c. 1842.
31. The chess players, c. 1842.
32. Street scene in Paris, 1843.
33. "The Open Door". 1844.
34. St. John's College bridge, Cambridge, c. 1844.
35. The cloisters at Lacock Abbey (Talbot's house). c. 1845.
36. View of York. July, 1845.

(Talbot's published Calotypes are usually faded. The above Calotypes are exceptionally fine proof prints from Talbot's own collection.)

37. "The Pencil of Nature", the first book to be illustrated by photography. Published by Talbot to demonstrate this application of his invention. It was issued in six parts during 1844—1846, containing a total of 24 Calotypes. Exhibited is Part I, published on 29 June 1844.
38. Autograph letter from Fox Talbot to the editor of the "Literary Gazette", 23 June 1844, introducing "The Pencil of Nature".
39. Talbot's "Sun Pictures in Scotland", the second photographically illustrated book, 1845. Contains 23 Calotypes.
40. Portal of St. Trophime, Arles, France. Photoglyphic engraving by Talbot, 1866.
41. Church of St. Maurice, Vienne. Photoglyphic engraving by Talbot, 1866.

(Nos. 40 and 41 are Talbot's proof copies, by his perfected process of Photoglyphic Engraving, patented in 1858. The effect was achieved without any retouching by the engraver).

*Abel Niepce de Saint-Victor,* 1805—1870.

French army officer, inventor of the albumen-on-glass process, the first practicable glass negative, 1847. Also made important improvements to Heliography, the invention of his cousin Nicéphore Niépce.

42. *Portrait of Abel Niepce de Saint-Victor,* from a heliogravure by A. Riffaut, 1856.

43. *"Note sur la photographie sur verre".* The first publication of the albumen-on-glass process. Paris, 12 June 1848.
44. A river scene. c. 1850.

*Frederick Scott Archer,* 1813—1857.

English sculptor and photographer, inventor of the wet collodion process on glass, 1850, which soon superseded all previous photographic processes, remaining in general use for over 30 years. It is still used in block-making.

45. *Portrait of Frederick Scott Archer,* from an ambrotype by R. Cade, 1855.
46. *"On the use of collodion in photography".* The first publication of the collodion process. London, March 1851.
47. *Archer's manual* "The Collodion Process on Glass" (second edition, 1854).
48. Clare Hall, Cambridge, c. 1851.

*Dr. Richard Leach Maddox,* 1816—1902.

English medical doctor and microscopist, inventor of the first practicable gelatine emulsion, 1871, which — after improvement by Burgess, Kennett and Bennett — ushered in the period of modern dry plates about 1880.

49. *Portrait of Dr. Maddox* by W. E. Debenham, c. 1880.

## THE DAGUERREOTYPE

The daguerreotype is an iodized silvered copper plate, developed with mercury vapour, which forms a direct positive image. Each daguerreotype was a unique picture not lending itself to multiplication, which proved a great drawback to the process.

50. *Anson,* New York. A little girl, c. 1848.
51. *Babbitt,* Niagara Falls. View of the Falls with four ladies and a gentleman. c. 1854.
52. *Richard Beard,* London. A lady, dated 1842. The earliest extant daguerreotype portrait in Britain. Beard opened the first European portrait studio, in London on 23 March 1841.
53. *Richard Beard.* A gentleman, c. 1845.

54. *Richard Beard.* A gentleman holding top hat. Hand-tinted, c. 1845.
55. *Richard Beard.* A young man, 1845. In black miniature frame.
56. *Richard Beard.* A seated gentleman, with cloud background. Hand-tinted. October 1849.
57. *Antoine Claudet,* London. A gentleman, c. 1843. Claudet was the first in Britain to experiment with the daguerreotype and the second to open a portrait studio, in 1841.
58. *Antoine Claudet.* A lady, c. 1850. Hand-tinted and touched up with gold.
59. *Girault de Prangey.* French landowner and amateur daguerreotypist. Took 1000 daguerreotypes on a tour to the middle East 1841—43. Portal of Cathedral with statue, Genoa, 1842.
60. *Girault de Prangey.* View of Rome, 1842.
61. *Girault de Prangey.* Church of S. Luigi, Rome, 1842.
62. *Girault de Prangey.* Minaret of the Mosque of Kalaun, Cairo. 1843.
63. *Girault de Prangey.* Temple at Baalbek. 1843.
64. *Girault de Prangey.* Church of S. Theodore, Athens. 1842.
65. *Girault de Prangey.* The Cathedral, Athens (detail). 1842.
66. *Girault de Prangey.* Etruscan tombs at Castel d'Asso. 1842.

(Nos. 59—66 are unusually large for this early date and the subject matter is extremely rare for this period:)

67. *C. Jabez Hughes,* Glasgow. A lady, seated. c. 1853—4.
68. *Charles Jacquard,* Sedan. M. Eugène Halin. 3 October 1849.
69. *W. E. Kilburn,* London. An officer, 1853. Hand-tinted.
70. *W. E. Kilburn.* A lady, c. 1851. Hand-tinted, cloud background.
71. *J. E. Mayall,* London. A gentleman, c. 1850. Hand-tinted.
72. *J. E. Mayall.* A gentleman, c. 1850. Hand-tinted.
73. *J. E. Mayall.* Two ladies, c. 1849.
74. *Victor Plumier,* Paris. A young man. c. 1850.
75. *William Telfer,* London. A young lady in mauve bonnet, c. 1848. Hand-coloured.

76. *William Telfer.* An elderly lady, c. 1848. Hand-coloured.
77. An old lady, c. 1847.
78. Colonel William Blake, c. 1848. Hand-tinted, cloud background.
79. Two portraits in one case: a young lady and a young gentleman, c. 1845.
80. An old gentleman. 1853.
81. A lady and two gentlemen, c. 1846. Slightly hand-tinted.
82. An old gentleman. c. 1845.
83. A lady. c. 1853.
84. "La Daguerréotypomanie". Caricature by Théodore Maurisset, December 1839.
85. "La Patience est la vertue des ânes". Caricature by Honoré Daumier, July 1840.
86. "Le portrait au Daguerréotype". Caricature, July 1845.

## THE CALOTYPE

Unlike the daguerreotype, the Calotype paper negative could be used to print as many positive copies as desired. To facilitate printing and to minimize the effect of the grain of the paper, the negative was sometimes made more transparent by waxing. In a variant, the so-called waxed paper process of Gustave Le Gray, the negative was taken on thin paper which had already been waxed. Whilst the waxed paper process gave very fine detail, the Calotype is characterized by broad effects of light and shade.

(see Fox Talbot, Nos. 29—36).

*David Octavius Hill,* 1802—1870, and *Robert Adamson,* 1821—1848. D. O. Hill, a native of Perth, Scotland, was a landscape painter, who turned to the new art of photography in 1843 in order to obtain portrait studies for a huge painting commemorating the disruption of the Established Church of Scotland. His collaborator Robert Adamson already had a photographic studio in Edinburgh. On Adamson's death five years later, Hill

retired from photography. Hill's and Adamson's portraits rank with those of Julia Margaret Cameron as the finest photographic achievements of the 19th century.

87. Portrait of David Octavius Hill by Robert Adamson. 1843.
88. Rev. Dr. Abraham Capadose. 1843.
89. Rev. Dr. Thomas Chalmers, founder of the Free Church of Scotland, and Mrs. Chalmers. 1843.
90. Six clergymen of the Free Church of Scotland. 1843.
91. James Nasmyth, inventor of the steam-hammer. 1843—45.
92. Dr. George Bell. 1843—47.
93. Gordon Highlanders at Edinburgh Castle. 1843—47.
94. The Grierson sisters. 1843—47.
95. George Moir and James Gibson. 1844.
96. Sheriff Mark Napier. 1843—47.
97. The Marquis of Northampton, President of the Royal Society. 1843—47.
98. Sheriff Thomas Gordon and Mrs. Gordon. c. 1845.
99. The Gordon family. c. 1845.
100. A. E. Forrester. c. 1845.
101. Fisherboys at Newhaven, near Edinburgh. c. 1845.
102. Newhaven fishwives. c. 1845.
103. Mrs. Anne Rigby. c. 1844.
104. Miss Elizabeth Rigby (later Lady Eastlake). c. 1844.
105. Sir Francis Grant, President of the Royal Academy. 1843—47.
106. Rev. James Fairbairn reading to Newhaven fishwives. c. 1845.
107. Album entitled "100 Calotype Sketches by D. O. Hill, R. S. A., and R. Adamson. Edinburgh 1845".

    This album, measuring 61×69 cm., is the finest of the four surviving albums prepared by Hill himself, with decorative title-page painted by him. It contains actually 109 Calotypes in perfect preservation — the cream of Hill's and Adamson's entire photographic work: portraits, fisherfolk, architecture and landscapes. Nos. 108—114 are reproductions from photographs in this album.

108. Rev. George Gilfillan and Dr. Samuel Brown. 1844.
109. The Misses Morris and D. O. Hill, by R. Adamson. 1843—45.
110. Greyfriars Churchyard, Edinburgh. 1843—45.
111. Sailors at Newhaven. c. 1845.
112. Rev. Thomas H. Jones. c. 1845.
113. Miss Chalmers and her brother. c. 1843.
114. John Stevens and bust of Lucius Verus. 1843—45.

The following are photogravures made from Hill's negatives by J. Craig Annan, who "rediscovered" Hill in 1904.

115. Lady Mary Ruthven. c. 1845.
116. Miss McCandlish. 1843—47.
117. The Finlay children. 1843—47.
118. "The Birdcage". 1843—47.

*Dr. Thomas Keith*, 1827—1895.

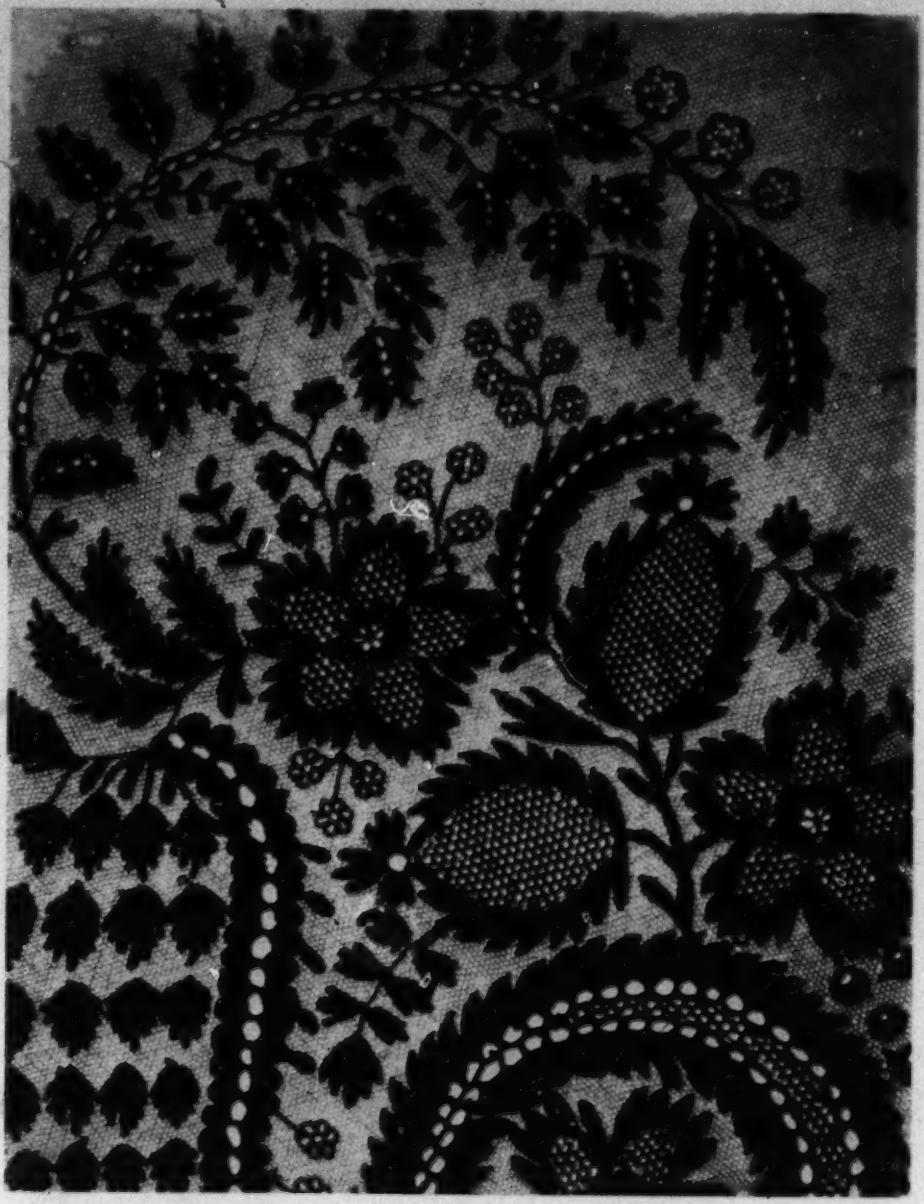
An Edinburgh surgeon and, for a few years, amateur photographer. Unlike his friend D. O. Hill, Dr. Keith concentrated almost exclusively on architecture in Edinburgh, and landscapes in the surrounding country. He favoured the waxed paper process.

119. Edinburgh Castle. c. 1855.
120. Tower of Magdalen Chapel, Edinburgh. c. 1855.
121. Old houses in Edinburgh. c. 1855.
122. Whitefriars Wynd, Edinburgh. c. 1855.
123. Holyrood Chapel, Edinburgh. c. 1855.
124. Greyfriars Churchyard, Edinburgh. c 1855.
125. Greyfriars Churchyard and Edinburgh Castle. c. 1855.
126. Tombs in Greyfriars Churchyard. c. 1855.

*E. Baldus.*

Leading French architectural photographer. (See also Nos. 210—214).

127. Ramparts of Avignon. Waxed paper, c. 1851.



30. *Fox Talbot,* Photogenic drawing of lace, c. 1842.

116. *D. O. Hill*, Miss McCandlish. 1843—47.

460. *R. Fenton,* The cookhouse of the 8th Hussars, the Crimean War, 1855.

75. *William Telfer.* A young lady in mauve bonnet, c. 1848. Hand-coloured.

*Charles Nègre.*

French architectural photographer, inventor of a photo-etching process.

128. Notre-Dame, Paris. c. 1850.

*John Shaw Smith,* 1811—1873.

An Irish amateur who made a tour of Europe and the Near and Middle East in 1850—52, during which he took about 300 Calotype and waxed paper views which are still finer than those taken by Maxime Du Camp at the same period. (see No. 550). But whereas Du Camp published his Calotype views of the Middle East in 1852, Shaw Smith's remained unknown until 1951.

129. Turkish cemetery at Pera, Constantinople. November 1851. Waxed paper negative.
130. House in Cairo. November 1851. Waxed paper negative.
131. Relief on temple at Thebes. 1851. Waxed paper negative.
131a. The Great Hall at Karnak. January 1852. Waxed paper negative.
132. A ruined capital at Baalbek. May 1852. Waxed paper negative.
133. Notre-Dame, Paris, south transept. 1850. Calotype negative and positive.

*Philip Henry Delamotte, 1820—1889.* (see Nos. 235, 445—447).

Delamotte took up the Calotype process in the late 1840s. He was Professor of Drawing at King's College, London. Published two photographic manuals, and illustrated a large number of books with his photographs and sketches.

134. Interior of the Crystal Palace, London. March 1852. Waxed paper negative.
135. Landscape, c. 1851. Waxed paper negative.

*Unknown photographer.*

136. Pyramid of Caius Cestius, Rome. November 1858. Calotype negative.

## PHOTOGRAPHS FROM GLASS NEGATIVES. (COLLODION AND GELATINE)

*Ambrotypes.*

A variant of the wet collodion process, devised by F. Scott Archer and Peter W. Fry in 1852. An under-exposed negative was placed over a black background, giving a positive effect. Ambrotypes are sometimes mistaken by laymen for daguerreotypes, since they are small and contained in similar cases; yet the bright mirror-like surface of the daguerreotype is distinctly different from the dull grey appearance of the ambrotype. Particularly attractive are the "Union" cases made in America of moulded plastic material in elaborate designs.

137. Ambrotype of a gentleman, with half the black backing removed in order to demonstrate the positive/negative effect.
138. *Farmer,* Great Britain.
A widow and little girl. c. 1857. Hand-tinted.
139. *C. Jabez Hughes,* Great Britain.
A lady. c. 1858. Slightly hand-tinted, with touches of gilt.
140. *David Johnson,* Great Britain.
Gentleman with top hat. c. 1853.
141. *Mansfield & Yeats,* Ireland.
A gentleman. c. 1860.
142. *George Raft.* Great Britain.
A lady. c. 1857.
143. Two young ladies. c. 1852.
144. A family. c. 1860. Two ambrotypes in one case: on one side mother with two children, on the other side the father.
145. Mrs. William Blake. c. 1856. Hand-coloured.
146. An officer. c. 1856.
147. A gentleman. c. 1855. Hand-tinted background of clouds.
148. A lady. c. 1855. Hand-tinted.
148a. A lady. c. 1857. Hand-tinted.
149. A lady and gentleman in a carriage at Niagara Falls. c. 1860.
150. A young girl. c. 1857. Hand-tinted.

151. A lady. c. 1859. Blue background. Book-shaped case.
152. A lady. c. 1860. Slightly hand-tinted. Book-shaped case.
153. A gentleman. c. 1860. Hand-tinted, with touches of gilt.
154. "Relievo" ambrotype. A mother and little girl — two photographs in one case. c. 1857.
155. An old gentleman with statue. c. 1857.
156. An elderly lady. c. 1854.
157. Charlotte M. Scott. c. 1855.
158. Gentleman in top hat, with white dog. c. 1857.
159. A young lady. c. 1860. Hand-tinted, with landscape background and column.
160. A widow with two young sons in Scottish kilts. c. 1858.
161. Two elderly ladies and gentleman. c. 1856.
162. A lady in striped dress. c. 1858. Hand-tinted.
163. Unique photograph *on leather*. A young man. c. 1857. In elaborate lacquered case inlaid with mother-of-pearl.
164. Beautifully moulded American "Union" case.
165. Ditto.

*Unknown German photographer.*

166. The sculptor Christian Rauch. c. 1855.

*Robert Howlett,* died 1858.

167. I. K. Brunel, designer of the "Great Eastern" steamship. 1857.

*C. Brasch,* well-known portrait photographer in Berlin.

168. Siegfried Wilhelm Dehn, German composer. c. 1855.
169. Moritz Hauptmann, German composer. c. 1855.

*S. J. B. Haydon.*

170. Family group. 1857.
171. Man sketching. 1859.

*Unknown English photographer.*

172. A group of artists: C. Redford, J. B. Waring and R. C. Dudley. c. 1855.

*Hippolyte Bayard*, 1801—1887.

Leading French amateur photographer. Independent inventor in 1839 of a paper process, which was deliberately kept down by the French Government, which favoured Daguerre.

173. Garden scene. c. 1850.

*Henry White*, 1819—1903.

Prominent London amateur.

174. A cornfield. 1856.

175. Bramble and ivy. c. 1860.

*Francis Bedford*, 1816—1894.

Prominent English landscape and architectural photographer. He accompanied the Prince of Wales (later King Edward VII) on his tour of the East in 1862.

176. Christchurch Gateway, Canterbury. c. 1856.

177. Bishop Audley's Chapel, Hereford Cathedral. c. 1856.

178. Ruined Mosque of Tayloon, Cairo. 1862.

179. Gizeh. 1862.

180. Gate of the Seraglio, Constantinople. 1862.

181. Tripoli, El Meina. 1862.

*Luigi Bardi.*

Architectural photographer in Florence.

182. The Baptistery, Pisa. c. 1858.

183. The Cathedral and the Leaning Tower, Pisa. c. 1858.

184. The Leaning Tower, Pisa. c. 1858.

185. Bronze door of the Baptistery, Florence. c. 1858.

*"Lewis Carroll"* (Rev. Charles Lutwidge Dodgson) 1832—1898.

Author of the famous children's book "Alice's Adventures in Wonderland". The re-discovery by Helmut Gernsheim of his fine photographic work, and the publication of his diary entries relating to photography, show that his activities in this field ranged

over the period 1856—1880. He was the best photographer of children in the 19th century, and also pursued celebrities with his camera.

186. The artist Dante Gabriel Rossetti, the poet Christina Rossetti, with their mother and sister. 1865.
187. The artist Arthur Hughes and his daughter Agnes. 1863.
188. "The Elopement" (Alice Jane Donkin). 1862.
189. Album entitled "Photographs Vol. III". Contains 115 photographs of Victorian celebrities and Lewis Carroll's child friends. Indexed in his hand. The photographs are nearly all autographed by the sitters. This album is the finest of the twelve extant Lewis Carroll albums (five of which are in the Gernsheim Collection). Nos. 190—208 are reproductions of photographs contained in the album.
190. Coates. c. 1857.
191. Agnes Grace Weld. c. 1861.
192. Christina Rossetti and her mother. 1863.
193. Rev. C. Barker and his daughter May. 1864.
194. Maria White. 1864.
195. Madeline Catherine Parnell. 1864.
196. Alice Constance Westmacott. 1864.
197. Aileen Wilson-Todd. 1865.
198. The artist Sir John Everett Millais and family. 1865.
199. Cyril Bickersteth. 1865.
200. The novelist Charlotte Yonge and her mother. 1866.
201. Ella Monier-Williams. 1866.
202. Hallam Tennyson. 1857.
203. Beatrice Henley. 1862.
204. "It won't come smooth" (Irene MacDonald). 1863.
205. Dante Gabriel Rossetti. 1863.
206. Arthur Hughes, junior. 1863.
207. The actress Ellen Terry. 1865.
208. Effie Millais. 1865.

*Auguste.*

209. View of Laval, France. 1861.

*E. Baldus.*

Leading French architectural photographer. (see also No. 127).

210. Pont du Gard (with figures). c. 1855.
211. Pont du Gard. c. 1858.
212. Church of St. Trophime, Arles. c. 1858.
213. Maison Carrée, Nimes. c. 1860.
214. Avignon. c. 1860.

*Charles Clifford*, died 1863.

English-born Court photographer at Madrid; also leading photographer of Spanish architecture and scenery.

215. Burgos Cathedral. c. 1855.

*Gustave Le Gray*. 1820—1882.

Inventor of the waxed paper process, 1851. Was the first to succeed in taking instantaneous photographs of sea and clouds in 1856.

216. Notre-Dame, Paris. c. 1858. This enormous photograph is *not* an enlargement.
217. "Brig upon the water" — seascape with ship. 1856.
218. Seascape. 1856.

*Samuel Bourne*. 1834—1912.

English photographer resident in India. Several long and arduous expeditions in the 1860s yielded hundreds of views which opened up an unknown world to the eyes of the European public.

219. The Dhul Canal, Kashmir. c. 1863.
220. The Scinde River. c. 1863.
221. Baramula, from south side of River Jhelum. c. 1863.
222. Colonnade of Hindu pillars at the Kootub near Delhi. c. 1863.

*James Mudd.*

Portrait photographer in Manchester, who took landscapes for pleasure.

223. The bursting of the Sheffield reservoir. 1864.
224. Floods at Sheffield. 1864.

*Auguste Bisson.*

French architectural and mountain photographer. Was the first to photograph from the summit of Mont Blanc, July 1861. 25 porters were needed to carry the apparatus and dark-tent.

225. Mont Blanc from the Grands Mulets. 1861.

*William England,* died 1896.

English landscape photographer, whose views of foreign lands, particularly Switzerland, were once world-famous.

226. Album entitled "Panoramic views of Switzerland, Savoy and Italy". c. 1864. Contains 77 original photographs, of which Nos. 227—230 are modern enlargements.
227. Roman arena at Aosta. c. 1864.
228. View from the Gornergrat — Monte Rosa and the Lyskam. c. 1864.
229. Courmayeur and the Col du Géant. c. 1864.
230. The Island of S. Giulio, Lake Orta. c. 1864.
231. Train crossing Niagara bridge, 1859. (Modern enlargement of a stereoscopic picture).

*Adolphe Braun.* 1811—1877.

Well-known landscape photographer in Alsace. Founder of the firm Braun et Cie, now Editions Braun.

232. View of Thun, Switzerland. 1867.
233. View of Interlaken. 1867.
234. View of Zürich. 1867.

*P. H. Delamotte* (see Nos. 134, 135, 445—447).

235. Interior of the Crystal Palace, Sydenham. 1859.

*Antoine Samuel Adam-Salomon.* 1811—1881.

A successful Parisian sculptor, Adam-Salomon started taking photographic portraits as a sideline in 1861. He received sitters for only two hours each day. Though highly praised at the time

for his painterly devices in composition, Adam-Salomon's portraits do not achieve the artistic quality of Carjat's and Nadar's.

236. Alphonse Karr. Novelist. c. 1865.
237. Emile Augier. Dramatist. c. 1865.
238. Ambroise Thomas. Composer. c. 1865.

*Bertall.*

Well-known Parisian portrait photographer.

239. Félicien David. Composer. c. 1865.
240. Paul de Kock. Novelist. c. 1865.

*Mulnier.*

Well-known Parisian portrait photographer.

241. Gounod. Composer. c. 1865.

*Gaspard Félix Tournachon,* called *Nadar.* 1820—1910. (see Nos. 503, 504).

French balloonist, caricaturist and portrait photographer. From the mid-fifties on, Nadar's studio was the meeting-place of the leading artists, writers and musicians of Paris, and here the first Impressionist exhibition was held in 1874. The caricaturist's ability quickly to grasp the essential characteristics of a sitter resulted in forceful, candid portraits, which are striking for their simplicity and natural pose.

242. E. Legouvé. Dramatist. c. 1865.
243. Baron J. Taylor. Art editor. c. 1865.
244. Thiers. Statesman. c. 1865.
245. Viollet-le-Duc. Architect. c. 1865.
246. Louis Figuier. Scientist and writer. c. 1865.

*Etienne Carjat.* 1828—1906.

Parisian writer and caricaturist. Photography was to him only a sideline during the years 1855—1867. Carjat's portraits are livelier and more intimate than Nadar's, and have been undeservedly

overshadowed by them. Nos. 247, 248 and 249, and some others, are unsurpassed in any medium.

247. Gambetta. Statesman. c. 1865.
248. Halévy. Composer. c. 1865.
249. Rossini. Composer. c. 1865.
250. Arsène Houssaye. Poet. c. 1865.
251. Pierre Dupont. Poet. c. 1870.

*Francis Frith.* 1822—1898

English landscape photographer, and the largest publisher of foreign views. In the 1860s he also illustrated a large number of books with his photographs. (see No. 562).

Frith's finest photographs were taken under great difficulties on three journeys to the Middle East between 1856 and 1860. The temperature in his dark-tent often reached 50°C., and the collodion sometimes boiled when poured on to the glass plate. Frith's 40×50 cm. photographs are among the largest taken at that period. The following photographs are plates from "Egypt, Sinai and Jerusalem", with text by Mr. and Mrs. Reginald Stuart Poole, published in London about 1860. The text pages of the book measure 74×53 cm.

252. Temple at Philae. 1858. (In the foreground is the boat in which Frith travelled and had his darkroom).
253. View of Cairo from the Citadel. 1858.
254. Temple of Kom-Umboo. 1858.
255. Mosque of the Emir Akhoor in Cairo. 1858.
256. The Great Pyramid and the Great Sphinx. 1858.
257. Pyramids of Dahshoor. 1858.
258. Pyramids of El Gizeh. 1858.
259. Mount Serbal. 1858.

*A. Perini,* Venice.

260. Entrance to the Doge's Palace. c. 1860.
261. Palazzo Contarini-Fasan, Venice. c. 1860.

*Carlo Ponti*, Venice.

Specialized in architectural views of Venice, Padua and Verona, and made valuable documentation of the different types of Venetian street traders.

262. A canal in Venice. c. 1865.
263. Basilica di S. Antonio, Padua. c. 1865.
264. Piazza di S. Marco, Venice. c. 1860.
265. Main staircase of the Doge's Palace. c. 1860.
266. Greek bronze horses on the Basilica di S. Marco. c. 1860.
267. Album entitled "Souvenirs Photographiques de Venise". 20 photographs. c. 1865.

*Oskar Gustaf Rejlander*. 1813—1875.

A Swedish artist who studied art in Rome and settled in England in 1852. Learned photography in 1853 with the view to using it as an aid in painting. Opened a professional photographic studio in Wolverhampton in 1855; moved to London in 1860. Rejlander achieved immortality in the history of photography with a pretentious allegorical composition entitled "The Two Ways of Life", 1857. Made up from over 30 negatives, this picture was intended to prove that photography is "High Art". Rejlander was the first in England to photograph nudes as studies for artists. His best work is exemplified in his convincingly posed *genre* studies, especially those of children, which in their naturalness form a striking contrast to his artificial "photo-paintings".

268. Two sisters. c. 1858.
269. Little girl at window. c. 1864.
270. "Family Likeness". 1866.
271. Album containing 59 photographs, chiefly studies of nudes and children. Nos. 272—278 are reproductions from this album.
272. Girl with book. c. 1862.
273. Feeding the cat. c. 1857.
274. "Night in London". c. 1860.
275. Children throwing chestnut. c. 1857.

276. "Summer" (Mrs. Rejlander). c. 1857.
277. Study of hands and vase. c. 1860.
278. Nude. c. 1857.
279. "The Expression of the Emotions in Man and Animals" by Charles Darwin. London, 1872. Containing 20 heliotype illustrations by O. G. Rejlander, in several of which he and Mrs. Rejlander act the required emotions.

(see also Nos. 520—522).

*Lady Hawarden*, died 1865.

English amateur photographer.

280. "The Toilet". c. 1864.

*Henry Peach Robinson*. 1830—1901.

Robinson opened a professional portrait studio in 1857, and while making his living by carte-de-visite portraits, produced every year at least one exhibition photograph rivalling Academic painting. Robinson was considered the greatest pictorial photographer. His influence on picture *making* instead of picture *taking* can still be seen in photographic exhibitions and salons all over the world. Whilst "The Lady of Shalott" was influenced by Millais' Pre-Raphaelite painting "Ophelia" (1853), "When the Day's Work is Done" and "Dawn and Sunset" are very similar to the subjects painted by the Dutch artist Jozef Israels about the same period. But in the latter case the similarity is probably due to the *Zeitgeist* since it is unlikely that Robinson knew Israels' work. Nos. 282 and 283 were considered by Robinson to be his best compositions; these are his own exhibition prints. They are the epitome of 19th century "Art" photography, seen and depicted in a painterly fashion.

281. "The Lady of Shalott". 1861. Printed from two negatives. A bold attempt to illustrate by the realistic art of photography Tennyson's mystic and fantastic poem.
282. "When the Day's Work is Done". 1877. Combination print from 6 negatives.

283. "Dawn and Sunset". 1885. Combination print from several negatives.
284. Ralph W. Robinson, son of H. P. Robinson. 1866. Modern enlargement from original negative.

*Robert MacPherson,* died 1872.

Formerly a surgeon in Edinburgh, then an art dealer, MacPherson was for 20 years photographer of architectural views and antiquities in Rome. He emphasized in a striking way the mouldering grandeur of these Roman subjects. Many of his pictures are poetic descriptions, not mere transcriptions, of the scene. Mac Pherson deserves the designation of the finest architectural photographer of the 19th century.

285. View of the Capitoline Hill, c. 1857.
286. Arch of Titus — relief. c. 1857.
287. Ditto, other side.
288. Forum Romanum with Temple of Saturn. c. 1857.
289. The cascades, Tivoli. c. 1857.
290. View of Rome from the Monte Gianicolo. c. 1857.
291. Trajan's Column and Church of S. Nome di Maria. c. 1858.
292. Cloisters of the Basilica di S. Paolo. c. 1858.
293. Piazza del Popolo. c. 1858.
294. Basilica of St. Peter and the Vatican. c. 1860.
295. View of St. Peter's from the Pincio. c. 1860.
296. Temple of Antoninus Pius and Faustina. c. 1857.
297. In the garden of the Villa d'Este, Tivoli. c. 1855.
298. The Villa d'Este, Tivoli. c. 1860.
299. Base of Column of Antoninus. c. 1856.
300. The Tiber, Cloaca Maxima, and so-called Temple of Vesta (round temple). c. 1860.
301. View from the Palatine Hill. c. 1856.
302. Falls of Terni. c. 1856.
303. Church of S. Maria Maggiore. c. 1856.
304. St. Peter's and the Castel S. Angelo. c. 1860.
305. Temple of Venus. c. 1860.
306. "Temple of Vesta" and fountain. c. 1860.

307. Piazza Barberini. c. 1856.
308. Apollo Belvedere. c. 1856.
309. The Church of St. Francis, Assisi. c. 1858.

*James Anderson.* 1813—1877.

Isaac Atkinson, English water-colour artist, settled in Rome in 1838 and assumed the name of James Anderson. He took up photography in 1849, shortly before MacPherson. His photographs of antique sculpture and views of Rome were also in great demand by tourists. Later, he added the reproduction of paintings. The firm of Anderson still flourishes under the direction of his grandsons.

310. Arch of Septimius Severus. c. 1858.
311. Base of Trajan's Column. c. 1858.
312. The sculpture gallery in the Vatican. c. 1858.

*David Wilkie Wynfield.* 1837—1887.

Painter and amateur photographer, whose very original photographs of artists greatly influenced Julia Margaret Cameron, though, fortunately, she dispensed with the Renaissance costume he favoured for his sitters.

313. William Gale. c. 1863.
314. Henry W. Phillips. c. 1863.
315. Unidentified man. c. 1863.

*Julia Margaret Cameron.* 1815—1879.

Taking up photography at the age of 48, Mrs. Cameron devoted the rest of her life to it. Uninfluenced by the work of professional photographers (who produced little else than stereotyped cartes-de-visite) Mrs. Cameron's forceful close-ups are far in advance of her time, and purely photographic in style. A close friend of the poet Tennyson and the painter George Frederick Watts, Mrs. Cameron moved in the highest literary and artistic society, and being endowed with the artist's faculty of piercing through the outward features to the very soul of the individual, she created the most expressive portraits of her great contemporaries. These

photographic portraits are considered by many critics to be greatly superior to the painted portraits by leading artists of the same sitters.

316. Sir Henry Taylor. Poet. 1867.
317. Alfred, Lord Tennyson. Poet. 1869.
318. Mrs. Herbert Duckworth. 1866.
319. Mrs. Herbert Duckworth. 1867.
320. "The Mountain Nymph, Sweet Liberty". 1866.
321. "Ophelia". c. 1868.
322. Jacques Blumenthal. Composer. c. 1867.
323. John Edward Eyre. Diplomat. 1867.
324. Sir John Herschel. Astronomer. 1867.
324a. Sir John Herschel. 1867. The old astronomer considered this portrait "the climax of Photographic Art, and beats hollow everything I ever beheld in photography before".
325. Thomas Carlyle. Historian. 1867. Carlyle wrote: "Terrifically ugly and woebegone, but has something of a likeness — my candid opinion".
326. Girl with flowers. 1867.
327. Unidentified woman. c. 1868.
328. William Gifford Palgrave. Explorer. 1868.
329. Henry Wadsworth Longfellow. Poet. 1868.
330. Marie Spartali. 1868.
331. Marie Spartali as "Hypatia". c. 1870.
332. Charles Darwin. Naturalist. 1869. Darwin "liked this photograph very much better than any other which has been taken of me".
333. George Frederick Watts. Painter and sculptor. c. 1869.
334. Thomas Woolner. Sculptor. c. 1869.
335. William Page Wood, Baron Hatherley. Lord Chancellor. 1869.
335a. A Pre-Raphaelite study of two girls with grapes. 1871.
336. Florence Fisher. 1872.
337. "Florence" (Fisher). 1872. Inscribed by G. F. Watts, Britain's leading artist at the time, "I wish I could paint such a picture as this".

338. "The Angel at the Sepulchre". c. 1872. Inscribed by G. F. Watts, "Very beautiful, none better".
339. "Alethea". 1872. (Alice Liddell, for whom Lewis Carroll wrote "Alice's Adventures in Wonderland").

*Thomas Annan.* 1829—1887.

Scottish professional portrait photographer, and friend of David Octavius Hill.

340. Dr. David Livingstone. Explorer. 1864.
341. Three professors of Glasgow University. c. 1865.

*Eadweard Muybridge.* 1830—1904.

His serial photographs of animals and human beings in motion, taken with 12 to 36 cameras, usually front, back and diagonal views, constitute the first scientific investigation of movement. They completely revolutionized the conventional representation of movement in art. The work was begun for Governor Stanford of California in 1877—8 and continued for the University of Pennsylvania in 1884—5. When projected on a screen these motion studies have all the life of a cinema reel. Muybridge had emigrated from England to America in 1852 and became chief photographer to the U.S. Government, and later to the Pacific Mail Steamship Company and the Central Pacific Railway Company. His magnificent views made the beauty-spots of America better known than had ever been done by pen or pencil.

342. El Capitan, Yosemite, California. c. 1875.
343. Upper Yosemite Fall. c. 1875.
344. Lower Yosemite Fall. c. 1875.
345. Columbia River, Oregon. c. 1875.
346. Mount Thasta, California. c. 1875.
347. Racehorse. 1884—5.
348. Greyhound. 1884—5.
349. Bucking mule. 1884—5.
350. Chicken flying. 1884—5.
351. Men fencing. 1884—5.

352. High-jump. 1884—5.
353. Girl throwing a ball. 1884—5.
354. Girl dancing. 1884—5.

*Lord Walter Campbell.*

Scottish amateur photographer.

355. Mrs. Finney. 1884.

*Herbert Barraud.*

Stage and society portrait photographer in London.

356. Mrs. Gladstone, wife of the British Prime Minister. 1887.
357. Cardinal Newman. 1887.
358. Mary Moore, an actress. 1888.

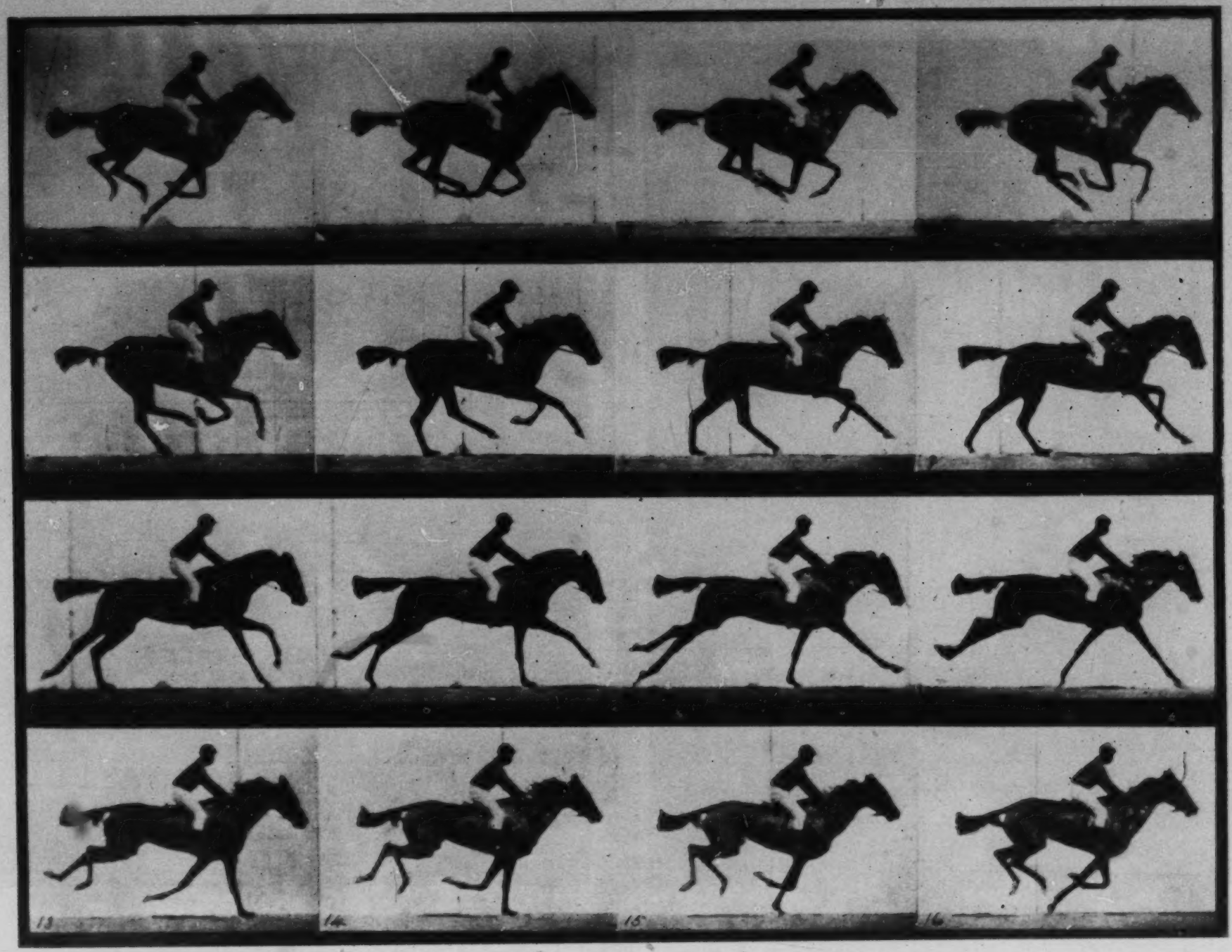
*Peter Henry Emerson.* 1856—1936.

American-born, Emerson was active in England. He abandoned his medical career in 1886 in order to devote himself to writing and photography. Dissatisfied with the stagnant artificialities of the current pictorialism of the H. P. Robinson school, Emerson founded the Naturalistic Photography school, and during the next ten years published a number of books, several limited to 50—100 copies, which he illustrated with his photographs or photo-etchings.

359. Setting the bow net. 1885.
360. Taking up the eel net. 1885.
361. Snipe shooting. 1885.
362. Gunner working up to fowl. 1885.
363. During the reed harvest. 1885.
364. Towing the reed. 1885.
365. The fowler's return. 1885.
366. Marsh man going to cut reeds. 1885.
367. Gathering water-lilies. 1885.

(Nos. 359—367 are reproductions of the original Platinotypes in 367a. "Life and Landscape of the Norfolk Broads" by P. H. Emerson and T. F. Goodall, London, 1886.)

278. *O. G. Rejlander*, Nude. c. 1857.




347. *E. Muybridge.* Racehorse. 1884—5.

489. *J. Thomson.* Old clothes shop. 1876.

368. A winter's morning. 1886.
369. A spring idyl. 1886.
370. Going to market. 1886.
371. A fisherman at home. 1886.

(Nos. 368—371 are photogravure plates from "Pictures of East Anglian Life", London, 1888).

372. A stiff pull. 1887.
373. In the barley harvest. 1887.
374. Haymaker with rake. 1887.

(Nos. 372—374 are photogravure plates from "Wild Life on a Tidal Water", London, 1890.)

375. Two winter landscapes. 1891. (Photo-etchings from "Marsh Leaves", London, 1895).

*Lyddell Sawyer*, born 1856.

English professional portrait and landscape photographer.

376. In the Castle Garth, Newcastle. 1888.
377. In the twilight. 1888.
378. Waiting for the boats. 1889.

*Colonel Joseph Gale*, died 1906.

English amateur photographer.

379. A foggy day on the Thames. 1888.

*B. Gay Wilkinson*, born 1857.

English amateur photographer.

380. Prawning. 1889.
381. Sand Dunes. 1890.

*Frank M. Sutcliffe*. 1859—1940.

English professional portrait photographer.

382. Sunshine and shower. c. 1885.
383. Excitement. 1888.

*W. P. Marsh.*

384. High seas at Bognor, c. 1900.

*J. Bridson.*

385. Picnic, 1882.

*A. G. Dew Smith.*

Friend of Robert Louis Stevenson, and a brilliant amateur portrait photographer active in Cambridge in the 1880s and '90s. Dew Smith photographed many celebrities.

386. The author W. E. Henley with his bust by Rodin. c. 1886.
387. The author Robert Louis Stevenson. 1885.
388. The author G. E. FitzGerald. 1891.
389. The historian Prof. Theodor Mommsen. c. 1895.
390. The violinist Joseph Joachim. c. 1890.
391. Unknown man. c. 1890.
392. The scientist Prof. H. C. Fleeming Jenkin. c. 1885.

*Sir Emery Walker.*

393. The artist and author William Morris. 1889.

*Unknown photographer.*

394. Mrs. William Morris. Posed by the Pre-Raphaelite artist Dante Gabriel Rossetti. 1866. (Modern print from original negative).

*Henry Herschel Hay Cameron.*

Son of Julia Margaret Cameron, whose influence is unmistakable. H.H.H. Cameron had a professional studio in London.

395. Sir Henry Irving as Thomas Becket. 1893.

*C. D. Arnold.*

Commercial photographer in Chicago.

396, 397, 398. Three Platinotype views of the World Columbia Exhibition, Chicago. 1893.

*Alice Hughes.*

English Court and society photographer from 1885—1925.

399. The Princess of Wales (later Queen Alexandra). c. 1889.
400. Arch-Duchess Stephanie, widow of Crown Prince Rudolph of Habsburg. c. 1905.

*James Lafayette.*

Professional portraitist with studios in Dublin, Glasgow and Manchester.

401. The Duchess of York (later Queen Mary). 1894.

*Eugène Atget. 1856—1927.*

A retired actor, Atget began about 1900 his now celebrated photographic documentation of Paris. His views of the parks of Versailles, Fontainebleau and St. Cloud are less known though no less beautiful and modern in conception.

402. Versailles Park. c. 1905.
403. Tree roots at St. Cloud. c. 1905.
404. Vase at Versailles. c. 1905.
405. Bosquet de la Colonnade, Versailles. c. 1905.
406. Decorative balustrade at the Grand Trianon. c. 1905.
407. Bassin du nord at Versailles. c. 1905.
408. Old house at Chatinay. c. 1905.

*J. Craig Annan.* 1864—1946.

Son of Thomas Annan (see Nos. 340, 341). Largely responsible for the introduction of photogravure into Britain. Annan "rediscovered" and propagated the work of D. O. Hill and Robert Adamson at the beginning of this century.

409. Miss Janet Burnet. 1893.
410. "Les Frères Blancs". c. 1898.
411. The etching printer William Strang. c. 1900.
412. Ox-cart. c. 1900.

*Robert Demachy*, died 1938.

The French amateur devised a gum printing process (1894), the first of several "controlled" printing processes. By adding various pigments, the effect of a red chalk or a charcoal drawing could be obtained, while Impressionist effects were obtained by manual interference on the negative or print. The aesthetic movement was a reaction against the thousands of inartistic amateur snapshots. Demachy's influence in the 1890s and early years of this century was very great. Nothing pleased the adherents of this school more than to be told, "By Jove! That doesn't look a bit like a photograph".

413. "Primavera". c. 1904.

*E. Hannan.*

414. Horses at a well. Gumprint, 1899.

*Alfred Stieglitz.* 1864—1946.

American-born Stieglitz was the first to seek pictorial possibilities in the new field opened up by fast dry plates and hand-cameras — action in everyday life. An advocate of "straight" photography, he became its most powerful influence in the first quarter of the 20th century. Pictures like Nos. 416, 419, 420 stand out as landmarks in modern photography. By profession Stieglitz was a photo-editor and art dealer in New York.

415. Winter — Fifth Avenue, New York. 1892.
416. The terminal. 1893.
417. Spring showers, New York. 1900.
418. In the New York Central Railway-yards. 1903.
419. Going to the start. 1904.
420. The steerage. 1907.
421. The City of Ambition (New York). 1910.
422. Nude, in collaboration with Clarence H. White. c. 1910.

*Clarence H. White.* 1871—1925.

American amateur.

423. Lady in black. c. 1907.

*Karl F. Struss.*

German amateur.

424. Over the house-tops, Meissen. c. 1914.

*H. C. Rubincam.*

American amateur.

425. Circus rider. c. 1916.

*Heinrich Kühn.* 1866—1944.

Austrian amateur.

426. Head of an old man. c. 1898.

*Howard Coster.*

English professional portrait photographer of men.

427. The author G. K. Chesterton. c. 1918.

*Nahum E. Luboshez.* 1869—1925.

Russian by birth, Luboshez came to England about 1894. His interests ranged from portraiture to radiography. Working for Kodak Ltd., he was for a time their representative in Russia.

428. Famine in Russia. Two starving children. c. 1910.

429. Famine in Russia. Starving little girl. c. 1910.

429a. Famine in Russia. Easter crowd outside the Kremlin. c. 1910.

430. Famine in Russia. Haymaking. c. 1910.

431. Portrait of an unknown man. c. 1905.

432. Portrait of an unknown man. c. 1920.

433. Dr. Kenneth Mees, Chief of Kodak Research Laboratory, Rochester, U.S.A. c. 1918.

434. The scientist Sir William Crookes. 1918.

435. George Eastman, founder of the Eastman Kodak Company. 1922.

*E. O. Hoppé,* born 1878.

German-born, settled in England and was a leading portrait photographer in London 1907—1927. Since then has travelled and photographed in many countries.

436. The poet Alice Meynell. 1908.

437. Brooklyn Bridge, New York. 1919.

*H. Walter Barnett.* 1862—1934.

Australian portrait photographer, settled in London in 1898. Photographed society, and celebrities.

438. The author Mark Twain. 1902.
439. The sculptor Auguste Rodin. 1903.
440. Miss Newton. 1919.

*L. Moholy-Nagy.* 1895—1947.

Hungarian by birth. Teacher at the Bauhaus 1923—28, where he introduced a class for modern photography. Sought to extend the scope of photographic picture-making by experimenting with photograms (abstract photographs), negative-prints, photomontage, pattern photographs, and unusual viewpoints. All these ideas have recently been revived by the Saarbrücken School under the title "Subjektive Fotografie". From 1935—47, Moholy-Nagy was Director of the School of Design at Chicago.

441. Photogram. 1922. One of the earliest abstract photographs.
442. Nude. c. 1925. Negative-print.
442a. L. Moholy-Nagy, "Malerei, Photographie, Film". Munich, 1925.
This is the earliest exposition of Moholy-Nagy's revolutionary ideas, illustrated with his own photographs, and those of Renger-Patzsch and others.
443. "Moholy-Nagy and the New Photography". 60 photographs by Moholy-Nagy introduced by Franz Roh. Berlin, 1930.

*Albert Renger-Patzsch.*

German photographer. Published in 1928 a book with 100 of his photographs entitled "Die Welt ist Schön", which was epoch-making. It was the signal for battle against those photographers for whom photography was not artistic enough, and who believed that by manual interference with the negative or print they would be able to raise photography to art. It was an expression of the "New Objectivity" movement — stressing that pictorial effects could be obtained by purely photographic methods.



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444. Albert Renger-Patzsch, "Die Welt ist Schön", Munich 1928.
444a. 10 photographs from this book.

With Moholy-Nagy and Renger-Patzsch, and a few other kindred spirits like Herbert Bayer, Man Ray, Paul Strand, Edward Weston, photography as a means of expression entered on a new phase. Modern photography had arrived. Thus, just one hundred years after Niépce's first photograph a new photo vision began to take shape in Europe and America, a photo vision the scope of which has since been greatly extended by the miniature camera, stroboscopic light, and other technical developments.

## REPORTAGE, NEWS AND DOCUMENTATION PHOTOGRAPHY

*P. H. Delamotte* (see Nos. 134, 135, 235).

445. Re-erection of the Crystal Palace at Sydenham. Foundations of the terrace front, with mortar machine. Winter 1853.
446. Workmen's dinner hour at the Crystal Palace. 1853—4.
447. Visit of the Emperor Napoleon III, Empress Eugénie, Queen Victoria and Prince Albert to the Crystal Palace, 20 April 1855. During the Crimean War, the alliance of England and France was strengthened by an exchange of visits between the sovereigns.

*Roger Fenton.* 1819—1869.

After studying art in Paris under Paul Delaroche, Fenton became a barrister in London. A keen amateur photographer from the late 1840s on, he soon abandoned his legal career to become a professional photographer. He covered the Crimean War and may be termed the first war photographer, since no earlier photographs by others have survived. 360 of his photographs taken in the period March—June 1855 were published, with Queen Victoria and Napoleon III as patrons.

448. A quiet day at the mortar battery. 1855.
449. Encampment of Horse Artillery. 1855.
450. Cossack Bay, Balaclava. 1855.
451. Ismail Pasha and attendants. 1855.

452. The Sanitary Commission: Dr. John Sutherland and Sir Robert Rawlinson. 1855.
453. "Hardships" of camp life. 1855. (Roger Fenton and his two assistants).
454. Lieut. General Sir George Brown and staff. 1855.
455. Lieut. Colonel Brownrigg and captured Russian boys. 1855.
456. Officers of the 71st Highlanders. 1855.
457. The Council of War: Lord Raglan, Omar Pasha, and General Pélissier, the Allied Commanders-in-Chief. 1855.
458. The cattle pier, Balaclava. 1855.
459. Lieut. General Sir George de Lacy Evans. 1855.
460. The cookhouse of the 8th Hussars. 1855.
461. General Bosquet and Captain Dampière. 1855.
462. The Genoese castle, Balaclava harbour. 1855.
463. Camp of the 4th Dragoon Guards. 1855.
464. Head of Balaclava harbour. 1855.
465. Lieut. General Sir John Campbell and Captain Hume. 1855.
466. Cavalry camp, Balaclava. 1855.
467. Lieut. General Sir H. J. W. Bentinck. 1855.
468. Album containing 132 photographs of classical sculpture and Old Master drawings taken for the Trustees of the British Museum in 1856—57. It is a presentation album from the Trustees to the statesman Disraeli.

*James Robertson.*

A Scottish designer who was chief engraver to the Imperial Mint, Constantinople. He was also a keen amateur photographer, and published views of that city in 1853, followed by similar series of Malta and Athens. Robertson arrived in the Crimea soon after Roger Fenton left, and photographed the Russian forts immediately after the evacuation of Sebastopol on 8 September 1855. His photographs thus form a short continuation of Fenton's series.

469. Interior of the Redan, Sebastopol, 1855.
470. Interior of the Malakoff Tower, Sebastopol. 1855.

*Unknown photographer.*

471. After the storming of Fort Taku, China. 1858.

*Alexander Gardner.* 1821—1882.

Scottish photographer, manager of Mathew Brady's Washington studio. Was one of the 19 photographers engaged by Brady to record the campaigns of the American Civil War (from the Northern side).

472. Album entitled "Gardner's Photographic Sketch Book of the War" containing 50 photographs. Published in 1865.
473. President Lincoln visiting the Army of the Potomac, 1 October 1862. (Reproduced from the above album).

*Josef Albert.* 1825—1886.

Bavarian Court photographer.

475. Congress of German and Austrian Kings and Princes at Frankfurt. 1863. Austria's last attempt to deprive Prussia of the leadership of the German Federation. The conference had been called by Emperor Franz Joseph (centre). On his right is King Maximilian II of Bavaria, on his left King George of Hanover.

*Unknown photographers.*

476. Several photographs of the Franco-Prussian War, 1870—71.
477. Several photographs of the Paris Commune, 1871.
478. Chinese pirates awaiting execution. 1891.
479. Chinese pirates after execution. 1891.

*Barbe,* Cherbourg.

480. Cherbourg harbour on the occasion of Queen Victoria's visit, August 1858.

*Unknown Scottish photographer.*

481. Deer-stalking at Achnacarry, Scotland. 1859.

*Unknown Italian photographer.*

482. Victims of the eruption of Vesuvius in A.D.79. c. 1865.
(a) Mother and daughter.
(b) Slave.

*John Thomson*, London.

In collaboration with a journalist, Adolphe Smith, Thomson made a photo-documentation of the poorer classes in London in the mid-70s. This constitutes the first photographic social documentation. The original photographs which accompanied the text in "Street Life in London", 1877, are too small for exhibition. Modern enlargements are therefore shown, as well as the original publication.

483. "Street Life in London" by "J.T." and "A.S.". 1877.
484. Italian street musicians. 1876.
485. Outside the public house. 1876.
486. Poor woman with baby. 1876.
487. Street photographer. 1876.
488. Shoe-shine. 1876.
489. Old clothes shop. 1876.
490. "Ha'penny ices". 1876.
491. Recruiting sergeants. 1876.

*A. & J. Bool*, London.

492. The "Oxford Arms", an old coaching inn in London. 1875.
493. ditto.
494. Cloth Fair (market) London. 1877.

*Henry Dixon*, London.

495. Saint Mary Overy's Dock, London. 1881.

(Nos. 492—495 were taken for the Society for Photographing Relics of Old London.)

*Charles A. Wilson*, born 1866. Aberdeen.

Mr. Wilson took the following photographs of street-life for his father's firm, G. W. Wilson & Co., from a specially hired furniture van. This enabled him to operate without being noticed in the midst of the traffic, and change his plates conveniently.

496. Oxford Circus, London. c. 1885.
497. Clapham Road, London. c. 1885.

498. Piccadilly, London. c. 1885.
499. Ludgate Circus, London. c. 1885.
500. Fleet Street, London. c. 1885.
501. Oxford Street, London. c. 1885.
(Nos. 499—501 are modern prints from the original negatives).

*London Stereoscopic Company.*

502. The Strand, London. c. 1890. Modern print.

*Gaspard Félix Tournachon,* called *Nadar.* (see Nos. 242—246).

503. Victor Hugo on his deathbed. 1885.

*Paul Nadar* (son of Nadar).

504. The first photo-interview. 1886.

Before retiring from photography, Nadar senior pioneered a new field: pictorial journalism. The picture (an enlargement) taken by his son Paul shows him interviewing the scientist M. E. Chevreul on the eve of his 101st birthday. 13 photographs of this remarkable series, captioned with Nadar's questions and Chevreul's answers, were published in "Le Journal Illustré", on 5 September 1886.

*J. Laurent,* Madrid.

505, 506. Bull-fighting. c. 1908.

*D. S. George.*

Official British photographer to record the construction of the Assuan Dam, Egypt, 1900—1902.

507. The Assuan Dam under construction, during a solar eclipse. 11 November 1901.

The following social documents of 19th century domestic and street scenes are enlargements of stereoscopic and *carte* photographs too small for exhibition. Some of the originals are shown in the Stereoscopic Photography section.

508. The geography lesson, by A. Claudet. 1851.
509. At the ball. c. 1854.

510. After the ball. c. 1857.
511. Recreation at home. c. 1856.
512. The music lesson. c. 1857.
513. An awkward moment. c. 1857.
514. The wedding. c. 1857.
515. The honeymoon. c. 1857.
516. The nursery. c. 1857.
517. Margate beach. c. 1858.
518. Partie de Campagne. c. 1859.
519. Princes Street, Edinburgh, by G. W. Wilson. 1859.
520. Street-sweeper, by O. G. Rejlander. c. 1860.
521. "Six times for a ha'penny", by O. G. Rejlander. c. 1860.
522. "Have a tune, Miss?", by O. G. Rejlander. c. 1860.
523. Boy with parrots, by Edward Draper. c. 1865.
524. Coaching. c. 1870.
525. Pleasures of travel in Madeira. c. 1880.
526. Camping by the Thames, by William Taunt. 1880.
527. Tricycling. c. 1884.
528. Tourists crossing the Mer de Glace, Chamonix. c. 1885.
529. "Homage to Queen Victoria" by Hughes & Mullins. Jan. 1888.
530. Family group, by Robert Slingsby. 1889.

## STEREOSCOPIC PHOTOGRAPHY

The stereoscope, invented by Sir Charles Wheatstone in 1832, served to show drawings of simple geometric figures as apparently solid bodies. An improved form of stereoscope devised by the Scottish scientist Sir David Brewster in 1849 and put before the public at the Great Exhibition in London in 1851, made possible the application of photography, and immediately a craze for three-dimensional pictures started. Brewster's stereoscope soon found a place in every drawing-room and was considered "the optical wonder of the age". It not only brought the four corners of the world to the fireside, but it also opened up for the first time new fields to photography, such as street life and social documentation requiring instantaneous exposures. These could be achie-

ved only with a small camera, and since the pictures were magnified in the stereoscopic viewer, their small size was no disadvantage. Such action pictures greatly influenced the Impressionists.

531. *Sir Charles Wheatstone.* "Contributions to the Physiology of Vision". London, 1838. Wheatstone's first published description of two forms of stereoscope.

532. *The Abbé Moigno.* "Le Stéréoscope, ses Effets Merveilleux". Paris, 1852. The first separate publication on the stereoscope.

533. *Sir David Brewster.* "The Stereoscope, its History, Theory, and Construction". London, 1856. The fullest account of the stereoscope. Brewster stresses the modern idea of visual education, and recommends illustrating books with binocular pictures.

534. *C. Piazzi Smyth.* "Teneriffe: an Astronomer's Experiment". London, 1858. 20 stereoscopic photographs by the author. The first book illustrated in this way.

535. "The Stereoscopic Magazine". No. 1, 1 July 1858. Three stereoscopic photographs. The only periodical illustrated in this way. Continued until February 1865.

536. *Antoine Claudet's folding pocket stereoscope* patented March 1853. Containing hand-coloured stereoscopic daguerreotype of Bishop Spencer of Jamaica and his daughter Mrs. Harvey. 1857. Claudet was the first to take stereo-daguerreotypes in 1851.

537. "The Geography Lesson". Stereoscopic daguerreotype by Claudet. 1851.

538. An odalisque. French hand-coloured stereoscopic daguerreotype. c. 1852.

539. An artist's model. French hand-coloured stereoscopic daguerreotype. c. 1852.

539a. Sir William Hamilton, British Consul at Boulogne. French tinted stereoscopic daguerreotype, c. 1853.

540. *W. E. Kilburn's folding pocket stereoscope,* 1853, containing stereoscopic daguerreotype of a lady and gentleman, c. 1852—3.

Paper stereoscopic photographs: — Originals of Nos. 509, 511, 512, 513, 515, 518, 519. Also two instantaneous street views of Paris.

## CARTES-DE-VISITE

The carte-de-visite portrait was patented in 1854 by the Parisian photographer André Adolphe Disdéri (1819- c. 1890), with the idea of cheapening the production of photographs by taking several (usually 8) on one plate and cutting up the print. The idea did not win much popularity until the Emperor Napoleon III in 1859 halted his troops on the way to the war in Piedmont and went into Disdéri's studio to have a *carte* portrait taken. After this, *cartes* became the fashion, and were collected in albums. Portraits of celebrities were published in tens of thousands, and people exchanged their own portraits with all their acquaintances. Several million *cartes* were made annually in England alone. No drawing-room from 1860 to 1900 or later, was complete without its *carte* album, and when the ordinary album began to pall, the musical album provided a welcome novelty.

541. Sheet of 8 uncut *carte* portraits of Cardinal de la Vigerie, by Disdéri. c. 1862.
542. Queen Victoria and the Prince Consort, by J. E. Mayall. 1861. Hand-coloured, in morocco leather case.
543. Six different pictures of a family group on one *carte*, 1863, by William Carrick, a Scottish photographer with a studio in St. Petersburg. Gives almost the effect of cinematographic action. It is not a "mosaic", but all the pictures were taken on the same plate which was moved slightly for each exposure.

543a. Diamond Cameo portrait by F. R. Window, London. 1867.

544. A typical carte-de-visite album with gilt clasps and studs and Gothic ornaments. c. 1865. Contains 80 *cartes*.
545. Musical carte-de-visite album. Blue plush with gilt ornaments and clasp. c. 1875. Contains 40 photos.

The *carte* size was also used for architectural views and landscapes and so was, in a way, a forerunner of the photographic

picture postcard, the vogue for which began in Germany about 1884.

546. Seven examples of landscape *cartes*.

547. Three photomontages from the photo album of Sir Edward Blount, financier and railway magnate. c. 1873.
Surrealism in photography preceded surrealism in painting by about sixty years.

547a. Reproduction of four Surrealist photos by R. Riccart, Lyons.

## PHOTOGRAPHICALLY ILLUSTRATED BOOKS

The first book with illustrations based on the new art of photography (No. 548) appeared in France in 1840. Owing to the difficulty of transforming daguerreotypes into etched printing plates, they had to be copied by an engraver or a lithographer: in other words, the graphic artist could still alter the truth of the original photograph, and usually added figures to animate the scene. Fox Talbot first used actual photographs for book illustration in "The Pencil of Nature" (No. 37) and "Sun Pictures in Scotland" (No. 39). In the period up to 1875 about 400 expensive books with original photographs glued in between the text were published in England. After about 1870 original photographs were largely replaced by the so-called permanent printing processes (Woodburytype, carbon prints) or other photo-mechanical processes such as heliotype and collotype. Half-tone reproduction, introduced in 1883 as a novelty in book and magazine illustration, did not come into general use until after 1900.

548. "Paris et ses environs, réproduits par le Daguerréotype". Paris, 1840. 60 lithographs copied from daguerreotypes.

549. "Excursions Daguerriennes". Paris, Vol. II, 1843. 51 engravings. Open to show one of the two etchings which were printed direct from etched daguerreotypes by Fizeau's process. Though very good results were achieved, the process was too complicated and expensive for book publication.

550. *Maxime Du Camp*. "Egypte, Nubie, Palestine et Syrie". Paris and London, 1852. A selection of 30 calotypes.

551. *M. Digby Wyatt.* "Notices of Sculpture in Ivory". London, 1856. 9 photographs by J. A. Spencer.

552. "Photographic Portraits of Living Celebrities. No. 1 Professor Owen". Biographical notice of Sir Richard Owen by Herbert Fry, illustrated with a portrait by Maull & Polyblank. London, 1856. The first publication of its kind, which started an avalanche of similar publications.

553. *Hugh Miller.* "The Testimony of the Rocks". Edinburgh, 1857. The first book illustrated with a photographic frontispiece portrait.

554. *John Pouncy.* "Dorsetshire Photographically Illustrated". London and Dorchester, 1857. Vol. I, 39 plates. The first British work illustrated with photolithographic plates.

555. "Schiller's Gedichte". Jubilee edition, Stuttgart 1859. Part I, containing 3 photographs. As far as we know this is the earliest German publication illustrated with photographs.

556. *Nathaniel Hawthorne.* "Transformation, or the Romance of Monte Beni". Leipzig, 1860. 53 photographs.

557. *Edward Falkener.* "Daedalus, or the Causes and Principles of the Excellence of Greek Sculpture". London, 1860. 8 photographs.

558. "Sunshine in the Country: a Book of Rural Poetry". London, 1861. 20 photographs by W. M. Grundy.

559. *William and Mary Howitt.* "Ruined Abbeys and Castles of Great Britain". Vol. 1, London, 1862. 27 photographs by Roger Fenton, Thomas Ogle and others.

560. *G. B. Duchenne.* "Mécanisme de la Physionomie Humaine". Paris, 1862. 71 photographs illustrating facial expressions. The first work of this kind. (see also No. 279).

561. *Sir Walter Scott.* "The Lady of the Lake". London, 1863. 14 photographs by Thomas Ogle and G. W. Wilson.

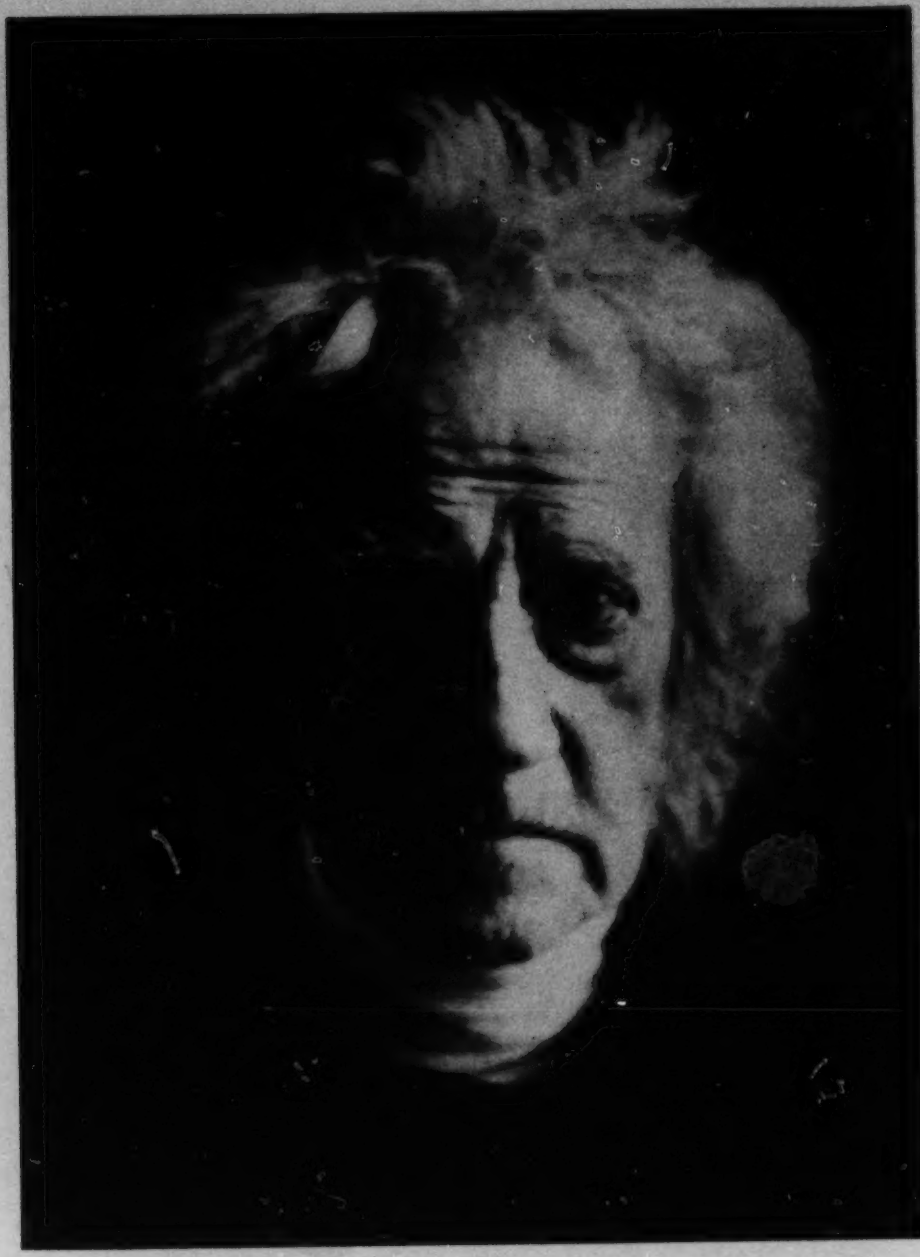
562. *H. W. Longfellow.* "Hyperion: A Romance". London, 1865. 24 photographs by Francis Frith.

563. *W. B. George.* "The Oberland and its Glaciers Explored and Illustrated with Ice-axe and Camera". London, 1866. 28 photographs by Ernest Edwards.

249. *E. Carjat*, Rossini, c. 1865.

503. *Nadar,* Victor Hugo on his deathbed. 1885.

362. *P. H. Emerson,* Gunner working up to fowl. 1885.



324. *J. M. Cameron,* Sir John Herschel. Astronomer. 1867.

437. *E. O. Hoppé*, Brooklyn Bridge, New York. 1919.

564. "Photographs of Killarney, with descriptive letterpress". Glasgow, 1867. 12 photographs by John Hudson.

565. *Henry W. Taunt.* "A New Map of the River Thames from Oxford to London". Oxford, 1873. 80 photographs by the author. The first photographically-illustrated guidebook.

566. *Ferdinand Ongania.* "Details of Altars, Monuments, Sculpture, &c. in the Basilica di S. Marco, Venice". Venice 1878—1886. A few examples are shown from the 425 plates published in heliotype in a limited edition. This publication is a milestone in early photo-mechanical printing, as well as in photography. Heliotype had only been invented in 1869 by Ernest Edwards of London. The quality of the reproductions is practically indistinguishable from actual photographs. The publication is also a milestone in art history, being, as far as we know, the first photographic survey in detail of any building.

567. *Sir Francis Galton.* "Inquiries into Human Faculty and its Development". London, 1883. Photographic frontispiece.

568. *Armand Silvestre.* "Arlette". Paris, c. 1905. 100 photographs by E. Lagrange. Probably the first novel in which the characters and events in the text are photographically illustrated.

569. *Cuthbert Bede.* "Photographic Pleasures Popularly Portrayed by Pen and Pencil". London, first edition, 1855. The first book caricaturing photography.

(See also Nos. 37, 39, 267, 279, 367a, 483, 534, 535).

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